

People Certainly Talk In 'Streets of Laredo'

By Harry MacArthur

The rash of westerns we have been getting lately has had at least one good point. Westerns, loaded though they may be with stock situations, do move, while a lot of other films are only allegedly moving pictures. Now comes "Streets of Laredo" to prove that westerns also can be dull, even when lavish wealth has been expended on filming them in Technicolor with a cast headed by William Holden, William Bendix and Macdonald Carey.

"Streets of Laredo" actually is a rather curious example of its type. You sit there watching it and wishing something would happen. Then, if you take the trouble to count up after it is over, you find that it has had a fair quota of shooting and stage coach hold-ups, the villain gets his just leaden deserts and boy gets girl. That's all that happens in almost any western.

The new picture at the Palace probably seems duller than others which achieve no more because it is such an everlastingly tacky affair, the talk being couched in some of the most painful colloquial terms in months, ah reckon. People are always telling other people what they ain't a gonna do, Ah reckon, then talking it over awhile and finally doing it.

"Streets of Laredo" is the story—and don't let the originality of it all come as too great a shock—of three happy desperados, who live the gay, good life of carefree banditry. Early in the proceedings they run afoul of a shady tax assessor and a young gamine (Mona Freeman) of the old west. Before you quite know what's going on around here the strains of "Texas Rangers, We Sing Thy Glory" are heard on the air and two of the bandits (Holden and Bendix) have joined up.

They do this only because it seems like a good idea at the time, a strategic move that will allow them better to aid Carey,

"STREETS OF LAREDO," a Paramount release, produced by Robert Fellows, directed by Leslie Fenton, screenplay by Charles Marquis Warren. At the Palace.

THE CAST: William Holden, William Bendix, Macdonald Carey, Mona Freeman, Stanley Ridges, Alfonso Bedoya, Ray Teal, Clem Bevans, Joe Bonomo, Dick Postle, Joe Bonomo, Dick Postle, Joe Bonomo, Dick Postle.

the unregenerate bandit. You hardly need to be told, of course, that this thing is going to get them in the end, that they will be struck star-eyed with nobility and come to the parting with their old amigo.

Elementary students of movie plots also will have no trouble guessing how the girl figures in this particular plot. If you think she falls for Carey, while Holden is smitten with her charms and that she ultimately sees the unreformed bandit's character and Holden's true love in their proper perspective, you think correctly.

Director Leslie Fenton has not been able to turn Charles Marquis Warren's screenplay into much more than a sagebrush talkfest, but there are hints here and there that he has tried. In the climactic scene between Holden and Carey, for example, he uses their word-sparring to build up a moderately high pitch of suspense.

The playing in "Streets of Laredo" is every bit up to the required standard, the work of actors who are conscientious if not inspired by their roles. Miss Freeman is spirited as the western gamine and certainly can't be blamed for the words that have been put into her mouth. Holden is his usual steely-eyed self and Bendix is his usual comedy relief self. Carey looks like Robert Mitchum impersonating Adolphe Menjou (or being impersonated by Adolphe Menjou).

The title of the Palace picture may cause you to fret a bit, but don't let it worry you. The actors get around to the streets of Laredo, or one dusty street in Laredo, just before quitting time.

In 1934, average meat consumption by Americans dropped to 145 pounds in 1948 and 151 in 1900.



George Raft Plays Raft At Keith's

"JOHNNY ALLEGRO," a Columbia release, produced by Irving Berlin, directed by Ted Tetzlaff, screenplay by Karen DeWolf and Guy Endore. At Keith's.

THE CAST: George Raft, Nina Foch, William Bendix, Macdonald Carey, Stanley Ridges, Alfonso Bedoya, Ray Teal, Clem Bevans, Joe Bonomo, Dick Postle, Joe Bonomo, Dick Postle.

Karen De Wolfe and Guy Endore have the golden key to success in their hands, whether they are aware of it or not. They know how to write actor-proof movie scripts, unless the one for "Johnny Allegro" was arrived at by accident. Anyhow, they wrote the screenplay for "Johnny Allegro" and it has turned out to be a passable program melodrama, despite the presence of George Raft. Undoubtedly they were writing with Mr. Raft in mind, of course, and the scenario demands only that he look and talk like George Raft. This is the one acting chore he can perform without straining his talent or your credulity.

The story of the new film at Keith's is not bursting at the seams with surprises, or even very good sense, but Director Ted Tetzlaff has given it a nice pace and a proper amount of suspense. As a matter of fact, if you let yourself relax you may find yourself starting to find concern over George Raft's safety, of all things.

Johnny Allegro (Raft) is a respectable florist with a yen for a blonde (Nina Foch). The blonde indicates a yen for him. A Treasury Department man indicates that he could use the help of Johnny Raft, an ex-gangster who owes some time to Sing-Sing and would like to have some. In no time at all, wouldn't he? In no time at all, John and the blonde are on an island and her husband turns out to be a dastardly type passing queer money, not to make a quick buck, but because "They" want to undermine the country's financial system.

Mr. Raft, as has been noted, plays Mr. Raft. Miss Foch plays the blonde siren blondely and stately. George Macready, the villain of the piece, proves himself one of the best actors who ever found himself in a Raft melodrama. Will Greer does a nice job, too, marked by more sincerity than the script is.

H.M.

Where and When Current Theater Attractions and Time of Showing

Ambassador—"Colorado Territory"; 1:30, 3:10, 5:15, 7:25 and 9:40 p.m.

Capitol—"City Across the River"; 11 a.m., 1:45, 4:30, 7:15 and 9:55 p.m. Stage shows: 12:45, 3:30, 6:15 and 9 p.m.

Columbia—"Africa Screams"; 10:45 a.m., 12:35, 1:30, 4:25, 6:15, 8:10 and 10 p.m.

Dupont—"The Chips Are Down"; 1:30, 3:30, 5:30, 7:35 and 9:40 p.m.

Hippodrome—"L'Orage"; 3:45, 6:45 and 9:45 p.m.

Keith's—"Johnny Allegro"; 11:40 a.m., 1:40, 3:40, 5:40, 7:35 and 9:35 p.m.

Little—"South Riding"; 11:15 a.m., 2:20, 5:25 and 8:40 p.m.

National—"Knock on Any Door"; 11:20 a.m., 1:20, 3:20, 5:20, 7:20 and 9:20 p.m.

Palace—"Streets of Laredo"; 11:15 a.m., 1:20, 3:30, 5:35, 7:40 and 9:50 p.m.

Pix—"Lady in a Jam"; 2:10, 4:50, 7:25 and 10:05 p.m.

Playhouse—"Quartet"; 11 a.m., 1:10, 3:10, 5:20, 7:30 and 9:40 p.m.

Trans-Lux—"Tulsa"; 10:50 a.m., 12:40, 2:35, 4:25, 6:15, 8:05 and 9:55 p.m.

Warner—"Colorado Territory"; 11 a.m., 1:10, 3:20, 5:30, 7:40 and 9:55 p.m.

A starfish that loses an arm can grow another. And the arm can grow a new body. The one-celled animal never grows old and never dies unless it is eaten by another animal or meets with an accident. To propagate, it simply divides itself in two.

Hollywood Diary Vera Ellen to Dance With Astaire

By Sheila Graham

Vera Ellen and Fred Astaire fit as a fiddle, denying the new rumor that he was a sick boy again. "I'm starting 'My Foolish Heart' for Sam Goldwyn right away. I play a soldier again, a devil-may-care-take-em-and-leave-em type. With Susan Hayward, Kent Smith and Louis Wheeler.

Maria Monty has imported all the available members of her family to Paris. Her sisters Lucia and Ardita are there or going. Maria is now building up into one of the important stars in the French capital. If I know the French press they won't let Maria leave—she is always good copy.

Rita Hayworth's stable of horses now adds up to four. Of course, that's only a start. She hopes to catch up with Prince Aly, but that will take some catching—Aly has 1,500 brood mares alone. So, with this new sport to keep her busy, Rita has postponed her return to Hollywood until November. A small voice inside me asks, "Will she ever return?"

Anne Jeffreys may have the big opportunity she has been looking for to show Hollywood her stuff. She has signed to play the lead in Los Angeles in "Kiss Me, Kate." Now it's up to the producers to look, listen, and sign here to the deal she deserves.

Peggy Cummins has a big crush on John Dill, and vice versa. Peggy's romance with Britisher Derek Dunnett is in the icebox.

Talking of love, Brian Donlevy is burning up the long-distance wires from New York conversing here with Audrey Totter every night. Brian was supposed to stay two weeks in the East, but can't bear the separation from Audrey. He's flying back immediately after his television stint in Manhattan. Then expect them to announce the engagement.

Dana Andrews tells me—"I'm as

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French capital. If I know the French press they won't let Maria leave—she is always good copy.

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